



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# AMERICAN ART NEWS.

Vol. IV. No 11.

NEW YORK, DECEMBER 23rd, 1905.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

**Academy of Design.**—Annual exhibition, Fine Arts Galleries.

**Astor Library.**—Color plates, Japanese lithographs.

**Benguat Galleries.**—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Exhibition of book bindings, manuscripts and early printed works.

**Brandus Galleries.**—Paintings of the Barbizon School.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Canessa Galleries, Paris.**—Antique works of Art.

**Charles, London.**—Works of Art.

**Davis Gallery, London.**—Works of Art.

**Durand-Ruel Galleries.**—Old masters and modern paintings.

**Duveen Galleries.**—Works of art.

**Ehrich Galleries.**—Exhibition of early Dutch and Flemish Art.

**Fishel, Adler and Schwartz.**—Fine paintings by noted artists.

**Gimpel and Wildenstein Galleries.**—High class old paintings.

**Hamburger Fres. Paris.**—Works of Art.

**Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.

**Knoedler Galleries.**—Exhibition of rare prints and of portraits by Eliz. Gowdy Baker, and by Sarkis Diranian.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Lanthier's Old Curiosity Shop.**—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

**Lenox Library Building.**—Exhibition of etchings and drawings by Menzel, and etchings by J. Alden Weir.

**Metropolitan Museum.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Montross Gallery.**—Exhibition of paintings by Childe Hassam.

**McClees Galleries, Philadelphia.**—Exhibition of Louis Ralston's collection of paintings of the Barbizon and Dutch Schools.

**Noe Gallery.**—Paintings by Walter Palmer.

**Oehme Galleries.**—Paintings and Water Color drawings.

**Pratt Institute.**—Exhibition of paintings by Joseph Lie.

**Ralston Galleries.**—Works of Art.

**Schaus Galleries.**—Fine paintings and Prints.

**Scott and Fowles Co. Galleries.**—High class Paintings by Barbizon and Dutch Masters.

**Strauss Galleries.**—High class paintings and prints.

**Willson Bros., London.**—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

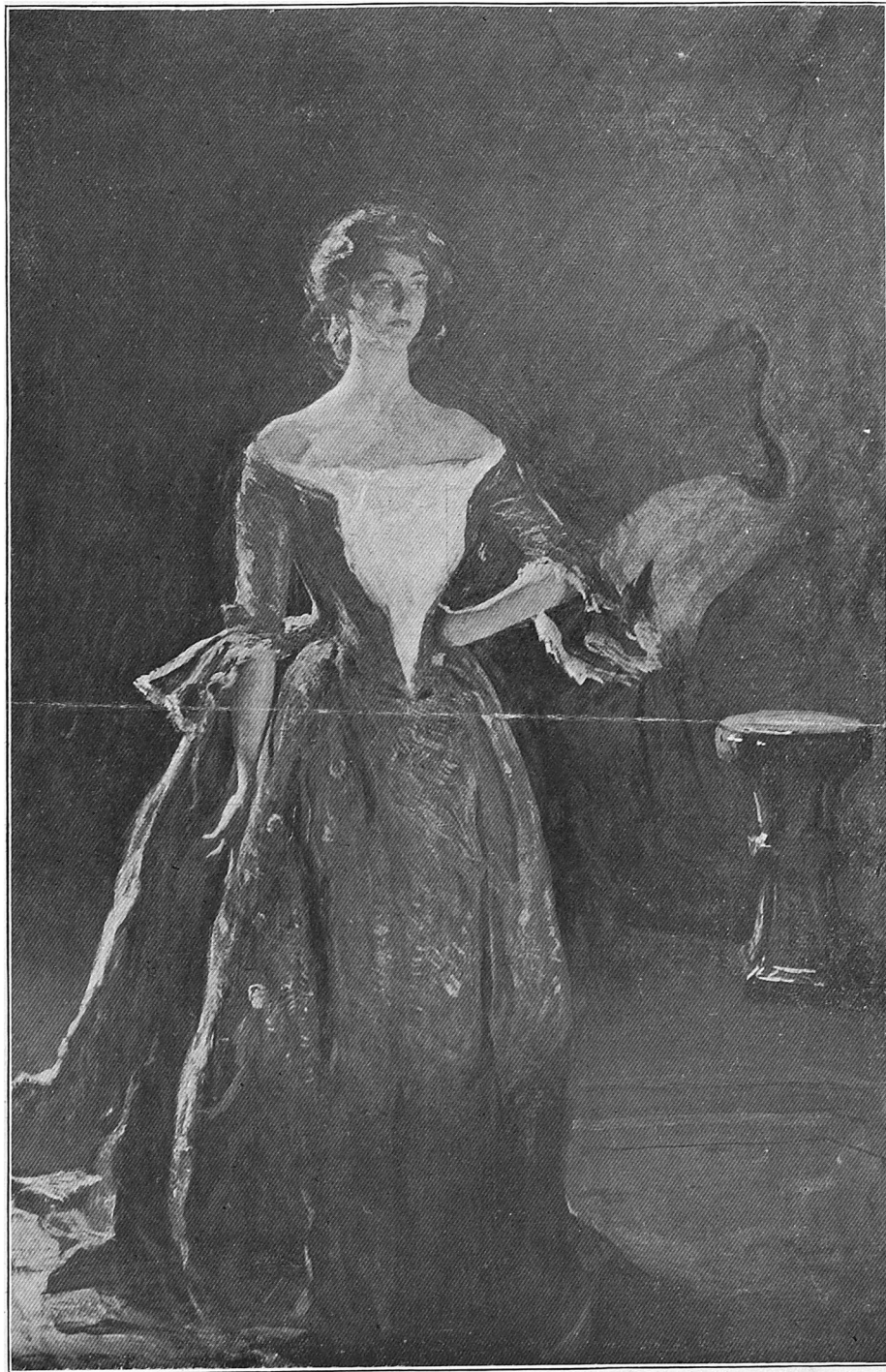
Mr. George A. Hearn has given \$100,000 to the Metropolitan Museum of Art, to be used for the purchase of American paintings. Sir Purdon Clarke, when he assumed the directorship of the museum, said that he intended as much as possible to lay stress

on the collection of American art. This gift of Mr. Hearn's is therefore the more encouraging.

Besides the money, Mr. Hearn also gave to the museum the twelve valuable paintings which he loaned the Museum a few years ago and which are on exhibition there. Thinking that four of these paintings were not good enough, he withdrew them and has substituted four much more valuable ones.

and perhaps as a whole is somewhat stronger than usual. It has no sensational or record breaking canvases, is richer in landscapes than usual, and has fewer portraits and figure works than the past few displays.

The prize pictures, four of which are illustrated in this issue, have been chosen with discrimination and care by the Jury, and there will probably be less fault found with the awards than ordinarily happens.



PORTRAIT.

By Frank W. Benson.

Awarded the Thos. S. Proctor Prize at Academy Exhibition.

## ANNUAL ACADEMY EXHIBIT.

Yesterday, with a press view and vernissage, the annual exhibition of the National Academy of Design had its opening at the Fine Arts Galleries in West 57th Street, and today will occur the annual private view. The public will be admitted on Monday and the exhibition will remain open about a month.

The first review of the display must necessarily be a brief and somewhat general one, as the exigencies of printers and presses compelled it to be written some days in advance of the opening. It may be said, however, that the exhibition is of good average quality,

The Proctor prize of \$200 for the best portrait has been awarded to Frank W. Benson for a full length of a maiden in quaint oldtime costume, the Clarke prize of \$300 for the best figure composition to Hugo Ballin for his charmingly decorative canvas "Mother and Child," and the Inness gold medal for the best landscape, to a strong and characteristic picture by J. Alden Weir.

There was no Hallgarten first prize awarded. The second was won by Charles W. Hawthorne with a striking still life, and the third by Clark J. Voorhees with a landscape.

After studying the prize pictures, the visitor to the exhibition will browse

around, as it were, in search of the best and most attractive canvases. These, while not too numerous, are still to be found, and are fairly well distributed this year through the four galleries.

Perhaps the strongest of the portraits shown are John S. Sargent's half-length of a young man, simply inscribed on the canvas, "To my friend, T. Howe," a simple but virile presentment, characteristic in technique, a full-length seated one of Miss Gertrude Hall by Orlando Howland, a sober and thoughtful work, full of meaning; a splendid bust one of Henry Wolf, the well-known wood engraver, by Irving R. Wiles, a speaking likeness; a three-quarter length seated one of Col. Charles Henry Jones, by J. Carroll Beckwith; a charmingly decorative oval one of "Mrs. H.," by H. O. Walker, a representative example of his refined and graceful brush; Robert Henri's full-length of a "Young Actress," fine and effective as always, and a three-quarter length standing one of a girl in summer dress, by Frank Fowler—very graceful and harmonious in color.

Of the landscapes in the display, those which stood out most boldly on a hurried first view were "The Marshes," by H. R. Poore, rich in color and rarely good in feeling and atmosphere; E. Loyal Field's "Autumn Solitude," Leonard Ochtman's pearly and delicate hued tonal study, "Summer Morning;" George Elmer Bronson's "White Cloud;" A. T. Van Laer's "New Jersey Farm—April," delicious in color and sentiment; Bruce Crane's sombre and truthful "November Afternoon;" Robert Vonnoh's "Apple Blossoms;" W. A. Coffin's "February Sunrise;" Ben Foster's "October Moon;" F. Russell Green's "Silent Hour;" C. C. Curran's "Mountain Road;" E. A. Potthast's "Harvest Scene;" Edward Redfield's "Cherry Tree;" Freeman Clark's "Shadow of a Cloud;" R. M. Shurtleff's "Woodland Scene," and characteristic examples of Edward Gay, B. West Clinedinst, Gifford Beal, L. D. Frost, and others.

There is in figure work, most worthy of note, a large mural panel by J. F. Lichtenauer, reminiscent of Puvis de Chavannes, and marked by strong and correct drawing and fine composition and atmosphere; a half-length delicate female figure in quaint costume by George R. Barse; a characteristic and delicately colored conceit by F. S. Church; "The Shepherdess," a full-length half life-size figure of a lady in black, by Harry Watrous; a fetching canvas, a full-length decorative female figure by Carle Blenner, the best canvas from his case in a long time, and a thoroughly good genre, a scene on a hotel porch in olden days, by W. Verplanck Birney.

Edward Robinson, former director of the Boston Museum of Fine Arts, was elected assistant director of the Metropolitan Museum of Art, at a salary of \$8,000 a year, by the board of trustees December 18. The place is a new one. The work will be to perform such duties as may be assigned by the trustees after taking conference with Sir Caspar Purdon Clarke, the director. The new assistant director later accepted the place.

## IN THE ART SCHOOLS.

## Special Announcement.

The American Art News has decided to found scholarships in the following schools:—Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

These scholarships are offered as a premium to the person or persons who will secure 35 subscribers to this journal for one year. The scholarships will be known as the American Art News Scholarships—and will begin from such date as the total number of subscriptions required are secured, and will continue for one year from that time. This affords an unusual and unique opportunity to those desirous of obtaining art education in these schools.

The Art Students' League Scholarship will include any course of its curriculum.

The School of Applied Design Scholarship will include any of its courses.

Any further information or details desired will be furnished by application in person at this office.

The art history class of the Cooper Union Woman's Art School is divided into two sections, the first being held on Fridays and the second on Tuesdays from 2 to 4 P. M.

The first year's course follows the development of art in each successive period, from prehistoric art until the end of the Renaissance.

The second year's course begins with the Dutch paintings during the Renaissance, continuing with lectures on the art of the 17th and 18th centuries, and includes the industrial arts. Only students who have completed the first year's course are admitted to the second series of lectures, but for this year students who expect to graduate in the spring will be admitted, as the class was started experimentally last year, and some advanced students may not have been able to take advantage of the opportunity offered them. Students in the second year are invited to attend any or all lectures given for the first series which they missed last year or wish to hear again.

Emma I. Funk, of White Haven, Pa., a graduate of the school, is employed as designer of ornamental furniture by the Hayden Co., 520 Fifth Avenue, New York City.

Alice M. Eubank, of Richmond, Va., a former pupil, is teaching in the Madison Institute, Richmond, Ky., this winter. She hopes to return to Cooper Union next year.

At the monthly teachers' meeting of the St. Louis School of Fine Arts, held December 15, Mr. Joseph Damon submitted a number of interesting sketches in black and white, and color. Mr. Damon spent the summer on the Pacific coast, and devoted his leisure time to sketching from nature, and in this way compiled a record of Western life from San Diego to Vancouver.

Some of the students in the modeling class are combining their work in that department with the work in the pottery class, with the result that some clever pieces of pottery, decorated with figures and ornamental forms in low relief, are being produced. Caroline Risque, working in these two classes has made several charming candlesticks, as well as some sketches in the manner of Bessie Potter Vonnoh, by whose work she is evidently influenced.

A costume dance was held by the students of the New York School of Art, December 19, at the school, which

proved a great success. Several attractive posters announcing the dance were drawn by George Bellows, Glen Coleman, George Harting, Ralston Gibbs, A. L. Bohmen, F. G. Van Sloan and Ruth Augur, and hung in the hall during the week previous to the dance.

The sale which was held by the association of Graduates and Students of the New York School of Applied Design for Women on December 9, at the school building, was largely attended and proved a great success, netting \$250.

Dr. I. Wyman Drummond has just given \$100 to the library of the New York School of Applied Design for Women for rebinding some of its valuable books.

Mr. Edward H. Wales has given a large signed edition of Owen Jones' "Grammar of Ornamentation."

Mrs. Edwin H. Blashfield gave a reading on December 20 at her home in West Fifty-ninth Street, at which she introduced Mr. Charles Caffin, who recited "Enoch Arden." Mr. Caffin was accompanied on the piano by Mrs. Cummins. A large number of artists were present, who enjoyed the evening.

## BOOK NOTES.

Two standard works, "The Royal Armory at Windsor," by Guy Laking, and "The Furniture in the Royal Palace," by Lionel Cust, have been presented by King Edward to the Metropolitan Museum.

Titian and Filippino Lippi are two of the latest additions to the Newnes Art Library. The brief biography of the former artist is written by Malcolm Bell, and there are sixty-four full-page excellent reproductions of the best known of his works. The biography of Lippi is written by P. G. Konody, and the illustrations, also full-page, comprise all this artist's important works. In the few pages allotted these biographies all the important facts in the subjects' lives are narrated clearly and interestingly, and the gallery or collection in which all the pictures reproduced are to be found is stated. They are to be highly commended to art students, or as reference books.

Titian, New York, Frederick Warne & Co., 36 East Twenty-second Street. Price \$1.25.

Filippino Lippi. Ditto.

The Christmas number of "Scribner's Magazine" contains an interesting article on Holbein, by Kenyon Cox, with satisfactory reproductions of nine of his important works.

Charles Scribner's Sons have just published the life of Sir Joshua Reynolds, by Sir Walter Armstrong. An attractive volume of some 250 pages, it is printed in large clear type on heavy paper, contains a number of full-page photogravure and half-tone reproductions of this artist's principal pictures, and a fac-simile reproduction of his handwriting. It is a concise but sufficiently full sketch of Reynolds' life, friends and works, and is furnished with an excellent index.

Sir Joshua Reynolds, by Sir Walter Armstrong. Charles Scribner's Sons. \$3.50.

## EXHIBITIONS NOW ON.

The exhibition of recent works by Childe Hassam continues to attract many visitors to the Montross gallery, No. 372 Fifth Avenue, and will continue through this month.

Much interest continues to be shown in the exhibition of Netherland art at the Ehrich Galleries, No. 8 West 33d Street, as might have been expected in a city with so many inhabitants of Dutch extraction as New York.

The large full length portrait of Charles I., of England painted the year before he was crowned by the Dutch artist Mytens is conspicuous. The typical Stuart face rises above a ruff, which with the lace cuffs are painted as few but the great Dutch portraitists can paint them. The court dress is of rich wine colored velvet with green trimmings, and the figure stands beside a table with a red cover. The hands, one of which holds a glove, are wonderfully painted. The likeness is not flattered, as in the Van Dyck portrait. Mytens was the court painter for many years, until he became jealous of Van Dyck, and insisted upon returning to Holland.

An interesting exhibition of the recent European work in water color by The Sketch Club. Mr. Palmer, who Philadelphia Art Club on Wednesday, December 20, with a private view, and to the public on Thursday, December 21, to remain open until January 7.

There will be an exhibition of paintings by Jonas Lie in the Pratt Institute Art Gallery, from December 23 to January 6. From January 13 to February 3, an exhibition by the Tiffany Glass and Decorating Company will be on view.

An exhibition of paintings by Hermann Dudley Murphy opened in the Rhode Island School of Design last Saturday, and will continue until January 1.

## WASHINGTON NEWS.

The Collier exhibition of American illustrative work, the most important ever shown in Washington, is now on view at the Corcoran Gallery until next Thursday.

E. S. Curtis, the eminent photographer of Indian life, has at the Cosmo Club his recent work in rich brown carbon prints. They are artistic and authentic records of the fast vanishing Indian race.

At the Veerhoff Galleries is being shown a large landscape of Giant Mountain, Keene Valley, by R. M. Shurtleff, the skillful American painter.

Thieves badly defaced, in an effort to remove from the wall, a bas relief of the Twelve Apostles, the work of Michael Angelo, in the church of San Lorenzo, Florence.

In a tiny chapel to which the Holy Stairs in Rome lead, have been found some antique works of art made of solid silver, of fine workmanship, and dating from the 2d and 3d century.

A. Phinister Proctor and Loyall Faragut, members of the Municipal Art Commission, will retire at the expiration of their terms, on December 31. Their successors will be selected by the Mayor from a list submitted by the Fine Arts Federation.

## PHILADELPHIA ART NEWS.

The sale of the first section of Governor Pennypacker's library, consisting of Benjamin Franklin relics, was held during the week, and brought more than \$11,000. The highest price paid was \$825 for a volume of autograph letters, twelve written by Benjamin Franklin, and nine by his son, William, who was Colonial Governor of New Jersey; these were bought by Joseph Sabin of New York, representing J. Pierpont Morgan. \$530 was paid for a small pencil sketch of Franklin drawn and signed by Benjamin West, and was secured by John Wanamaker; George Vaux bought for \$181 a pamphlet entitled "A Sermon Against the Sin of Slave Holding," issued from the Franklin press in 1737. Among those present at the sale were: F. W. Morris, representing the New York Historical Society; Otto Fleischner, representing the Library of Congress and the Boston Public Library; John W. Jordan, the Pennsylvania Historical Society, and many other well-known men.

The Pennsylvania Academy of Fine Arts has purchased the work entitled "The Man Cub," by Alexander Sterling Calder, the life-size figure of a boy, for which one of the artist's children posed.

Mr. Calder before he made his reputation as a sculptor, was a student of the Academy, and his work has always been characterized by a refined sense of the beautiful in form, and unusual ability for plastic composition.

The Academy of Fine Arts has sent to London the following small but representative group of American paintings to be shown in the annual exhibition of the International Society of Sculptors, Painters and Gravers, which will open in the New Gallery the first week in January: "Mother and Child," by George De Forrest Brush; "The Pathetic Song," by Thomas Eakins, "People at Breakfast," by Edmund C. Tarbell, "The Signal of Distress," by Winslow Homer, "The Little Hotel," by Joseph DeCamp, "Girl at Piano," by Theodore Robinson, and "Sheep Pasture," by Henry W. Ranger.

The fight to obtain control of the majority of the stock of the Pennsylvania Academy of Fine Arts is attracting much attention, and threatens lively times when the annual election for directors is held, as the successful side will have the power to elect the president next fall. Harrison S. Morris, former managing director, is a candidate for director, but his opponents maintain that he really desires to succeed Edward H. Coates as president. The terms of four directors expire on February 5 next. They are Edward H. Coates, John H. Converse, Dr. Herbert M. Howe, and Dr. John H. Packard. E. Burgess Warren, a director, said that the board is resolved to uphold the present policy, and that never before had the scholars been so successful and efficient. Another director says that if the Morris faction should defeat Mr. Coates in the February election all the present members of the board would resign. Edward H. Coates owns 265 shares of the stock, Joseph Wharton of the opposite faction owns 223, Harrison S. Morris owns 103, and John E. D. Trask, son-in-law of Mr. Coates, is the owner of 50 shares. Edward T. Stotesbury owns 122, and others owning one hundred shares or over are: Thomas Dolan, Henry Whelen, estate of Thomas Scott, estate of Joseph Harrison, Charles P. Lineaweaver and Lewis A. Bailey, trustee for 191 shares.



# AMONG THE ARTISTS.

James D. Smillie is still at his country place at St. Huberts, in the Adirondacks, where he will remain for some time on account of ill-health. He is busy, however, on some etchings, to which work he devotes most of his time now. Mr. Smillie recently presented a complete collection of his father's engravings to the New Public Library. As his father was a famous engraver and a member of the National Academy, these are considered an important addition to the Library. Mr. Smillie will also give a complete set of his own work, including examples of all the methods of etching, forming an interesting collection. He is preparing the work now.

Robert Van Boskerck spent the early part of the Summer at Pont de l'Arche in France and later went to Sleuys in Holland, where he met Albert D. Gihon, who was painting there at the same time. Mr. Van Boskerck was fortunate enough to secure a number of Gihon's pictures, which he brought back with him. "An Old Mill at Knocke, Belgium," painted by Mr. Van Boskerck is now at the Academy. He spent five weeks in the forest of Fontainebleau, where he painted a number of his usual attractive pictures. He will hold an exhibition at Knoedler's this winter, and also one at Rheinhardt's in Chicago. One of the most charming pictures to be seen in his studio in the Sherwood is "Evening on Pont de l'Arche."

Wm. Otis Swett, Jr., painted a number of interesting landscapes at Woodstock in the Adirondacks, where he spent the Summer. He is busy in his studio in the Holbein, preparing for an exhibition in Philadelphia.

Clara L. Poillon, who bears the distinction of being the only woman who manages a large business pottery, has added a number of new and artistic designs to her list of potteryware. One of her latest inventions is called "Nature's Coffee Pot," made in beautiful colors, and in a way that will stand any heat without being affected. The mechanism of this coffee pot is also interesting, since by its invention pure natural flavored coffee can be made. At her factory in Woodbridge, N. J., Mrs. Poillon shows any number of artistic and interesting designs in punch bowls, tea sets, flower-pots, tree tubs, etc., all of which are made by hand, and in remarkable colors. Some of the work is done in relief, and is exceptionally fine. A number of Mrs. Poillon's pieces, designed by her, are exhibited in museums throughout the country.

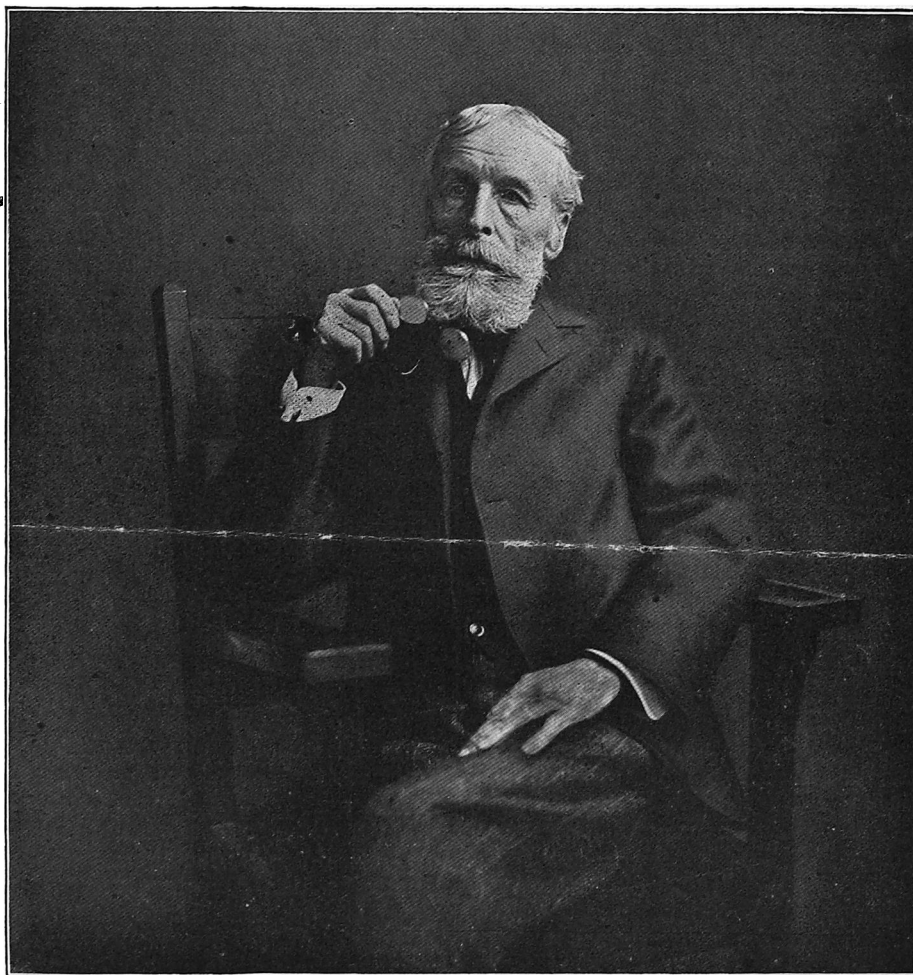
Wilhelm Funk, who recently returned from France, is painting a portrait of Madam Nordica, and also one of Mrs. Oliver Herford. While in London last summer Mr. Funk had a highly successful exhibition of his works, and painted a number of portraits of prominent people in London and Paris. Mr. Funk is preparing to give a reception at his studio, No. 119 West Forty-second Street, on December 27, in honor of Mme. Nordica.

Elizabeth Finley recently gave a reception tea in her studio at 106 West Fifty-fifth Street. It was one of the artistic social events of the season. A number of her interesting portraits of well-known people were shown. Among those who attended were Mr.

and Mrs. Daniel French, Mrs. S. W. Warner, Mr. and Mrs. Irving Wiles, Mr. and Mrs. Kenyon Cox, Mrs. William Bliss, Mrs. Pell Haggerty, and Count Weiry Bicke. A portrait of the late General Samuel Flower and one of Mrs. R. L. Beeckman were much admired.

Portraits and landscapes by Shirley Turner, with jewelry by Mary Peckham, and leather work by the Misses Froehlich, Peacock and Stevenson, were shown in their Carnegie Hall studio last Saturday and Sunday.

Frederick Crane painted a number of landscapes while in Dorset, Vt., where he spent the summer. One which he intends for the Pennsylvania Academy, "An October Day," is especially charming. He is working now in his studio in the Atelier Building.



GEORGE H. SMILLIE  
Photo by Jessie Tarbox Beals  
Copyrighted by American Art News Co.

George H. Smillie, a reproduction of whose photograph by Jessie Tarbox Beals, appears on this page, is one of the best known of American landscape painters. He was born in New York in 1840, and studied under the late James M. Hart. A son of the late James H. Smillie, a noted steel engraver, and a brother of James D. Smillie, the well-known etcher and painter, Mr. Smillie's associations have been artistic from his birth. He early developed decided taste for painting, and his progress was rapid.

He married Miss Nellie Jacobs, herself an artist of reputation. Mr. Smillie is a member of the National Academy and of the American Water Color Society. He won first prize at the American Art Association in 1885.

His landscapes are characterized by good composition, charming color and delightful outdoor feeling. He has painted much in New England, and especially along the Massachusetts and Maine coasts. It is a pleasure to present this portrait of an artist who has long enjoyed the esteem of the American art public and his fellow painters, and who preserves the traditions of

what is now becoming an older school of American landscape painting.

On Tuesday Herbert Faulkner concluded an exhibition of pictures of Venice held since December 7 in his studio in the Sherwood. Venice is seen in every possible variation of time and light. For the night pictures Mr. Faulkner uses a lamp which throwing sufficient light on the canvas, enables him to paint his night pictures without trusting to memory, and these are among the most interesting, certainly the most unusual shown. The collection is to be shown within a few days at the Chicago Institute, where two rooms, one for the oils, the other for the watercolors have been assigned the artist. Afterwards they will go to a private gallery in Minneapolis, to the St. Louis Art Museum, and to the Public Library of Dallas, Texas, for exhibition.

Hubert Vos, the portrait painter, has returned from China, where he went at

# BOSTON ART NEWS.

The discussion anent Mr. Edward Robinson's retirement from his position at the Museum of Fine Arts grows apace. Mr. Holker Abbott, president of the Copley Society, has written, over his own signature, to the "Transcript" his gratitude for what Mr. Robinson has done for art in this community, and expressing the pride felt in his record. Mr. Abbott also writes of the grave loss his withdrawal is to the community.

The new "Fenway Studios" had an initial exhibition. Eben Comins showed a varied collection of fifty or more pictures. A large number of these are water color copies from various old masters, and he also exhibits sketches from nature, made in Gloucester, Mass., Switzerland, Paris and Italy. The copies of Fra Bartolommeo, Corregio, Botticelli, Titian, Giorgione and others are done with much spirit and evident enjoyment. The colors are rich, glowing and old in tone, and a certain quality is obtained, by varnishing, a process which seems to unite the different tones. Of especial excellence are the copies of "Mystic Marriage of St. Catherine," by Corregio; a Botticelli, the "Head of Flora"; a "Crucifixion," by an unknown painter; a "Greek Fresco from Stabia," and the "Holy Family and Saints," by Titian. A study of an "Old Woman," by Francesco Torbido, is remarkable as a copy. The large oil-painting—the only oil shown—called "The Three Forces"—Time, Death and Love—is an ambitious project, and fairly well carried out. This picture has never been shown in Boston before, although seen in the Pennsylvania Academy, Chicago Art Institute and in Pittsburg. Mr. Comins also shows some clever drawings, and color studies.

A very active member of the Appalachian Mountain Club is Mr. Walter Chaloner, whose recent showing of pictures in his studio in the Tremont Building, was such a success. His paintings, all water colors, were made during a recent trip abroad and comprise sketches from Italy to Scotland—"Ellen's Isle, Loch Katrine," "On the Moorlands of Wales," Windsor Park and Castle," "Alexander," Bridge Across Seine," "On the Dykes Below Delft," "Lake Como at Bellagio," and many others show not only the extent of his travels, but also his ability to depict such varied subjects.

Portraits of Miss Julia Marlowe and E. H. Sothorn, who have been acting in Boston during the past three weeks, are shown in Williams & Everetts gallery. These, with other portraits, by Irving Wiles, Orlando Rouland and Everett Shinn make a distinguished showing. Sothorn is shown in several characters, "Shylock," Petruchio, etc., each painted in a convincing, dramatic manner. No less important is Miss Marlowe, painted by Mr. Wiles, delightfully real and handled with subtlety. Everett Shinn also has a portrait of Miss Marlowe.

The various lectures on art now going on in the city are exceedingly interesting. Fraulein Antonie Stolle speaks every Thursday morning at the "Tuilleries" on different foreign cities and their art treasures. Simmons College has three separate courses delivered at the same time in the Museum of Fine Arts. These are given by Mr. A. B. Hill, assistant curator of the Department of Classical Art, by Miss Alice Keyes on "Painting of the Netherlands of the Seventeenth Century," and by Mr. William Rankin on "Sculpture and Painting of the Renaissance."

the summons of the Empress Dowager to paint her picture. He is said to have received for this \$100,000, and in addition was made a Knight Commander of the Double Dragon, and a Mandarin of the Empire of the second class.

Mr. Vos was also made royal painter of the court of China. As a special mark of favor the Empress Dowager allowed Mr. Vos to paint for himself a picture of her majesty, which she had framed for him.

He will begin a portrait of General Stark, the first of a series of pictures of Revolutionary heroes he is to paint.

Wm. DeL. Dodge has nearly finished his decorations for a country home in Middletown, N. Y., a ceiling for a music room, and one for the reception room. Both are effective, and are some of Mr. Dodge's best works.

J. Alden Weir is settled for the winter in the Tenth Street Studio Building. He is painting heads and portraits, and is finishing some landscapes sketched near his country home this summer.

## AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15; Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY  
INCORPORATED.

Offices: 1265 Broadway, New York

Telephone: 3619 Madison Square

Chicago Office: Care of The Sketch Book Publishing Co.  
938 Fine Arts Building, Chicago.

London Office: Hobson & Co., Hastings House, Norfolk  
Street, London, W. C.

Paris Office: Graat and Madoulé, 12 Rue de Séze.

## SUBSCRIPTION RATES

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city; and 938 Fine Arts Building, Chicago.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

We welcome Mr. Edward Robinson, former Director of the Boston Museum of Art to the metropolis, and congratulate him, as well as the art public, on his election to the post of Assistant Director at the Metropolitan Museum. He has terminated a long period of useful service at the Boston museum, and has carried the collections of that institution to a point of general excellence that testify to his zeal, ability, art knowledge and judgment.

We give space this week on this page to two letters on the subject of the art duty. It is at least gratifying to note that the agitation for the repeal of the duty, recently started in a vigorous way by the American Free Art League, is bearing fruit, in that it has induced wide-spread discussion of the subject. The long letter signed "Common Sense," and said to be from the pen of a well-known American art lover, voices, what it is to be hoped, are the sentiments of only a small minority of art lovers in this country. It is simply a rehash of the old and now somewhat time-worn arguments against the removal of the art duty, but is interesting in that it proves that "Ephraim is still joined to his idols."

The argument that art is "a luxury of the rich" has been well disproved by Mr. Robert Underwood Johnson, who claims, and it would seem with justice, that it is "a luxury of the poor." The further argument, advanced by "Common Sense," that free art would injure American artists, would seem to be disproved by the fact that, as far as is known, not one single American artist of any standing has protested against the proposed removal of the art duty, and that sentiment in art circles appears to be unanimous in favor of its removal.

Mr. Shurtleff's letter is simply a plea for the imposition of a specific duty of \$100 on every art work imported. The objections to this plan have been too many times presented to make it necessary to repeat them now. At the best a duty of \$100 would be only a make-shift.

The following letter, addressed to the editor of the New York Evening Mail, and published in that journal, well rehearses the arguments of the advocates of an art duty:

Sir:—Hon. Sereno E. Payne, chairman of the Ways and Means Committee of the House of Representatives, announces that he is opposed to any attempt to have the present duty of 20 per cent. removed from art. This seems to be a most wise decision and one fully warranted. One cannot conceive why any sane body of American artists can for one moment advocate the total abolition of the present duty on art works. The duty is small. It is not prohibitive, as is proved by the continual importation of works of foreign art. This duty is the breastwork between the American artist and poverty. Once abolish the present tariff, and the majority of our artists will sell no works. Should the duty on art be removed it would of course please the rich art collectors, but their collections do not materially aid the living artists. It would also please the art dealers, whose profits come chiefly from the sale of imported works. Nor would the removal of the duty injure those few artists who decorate walls, for walls cannot be imported; nor would it injure those few who paint portraits at fabulous prices; nor those who illustrate books. These are but a few, while the great army of young artists now coming to the front, among whom are to be some of our future men of genius, these it would injure beyond recovery. It would condemn them to poverty, and the progress of American art would cease.

Nor would the removal of the tariff reduce the price of foreign art. The dealers would not lower their present rates, because buyers are willing to pay the present prices. At the great sale of foreign paintings held in New York last spring the prices ranged high, but the purchasers did not object—they bought the paintings. Now if the buyer does not object to the price of imported works under the present tariff why should the dealers object, and, above all, why should the artist? Rich men who are making collections can very well afford to pay the small duty now imposed on art.

Instead of a reduction of the tariff on art works there should be an increase. Our object should be to promote American art. Only a high tariff will do this, for it will prevent our own men from starving. Take the tariff dam down and a perfect flood of foreign art will deluge the country. This will swamp the American artist; and he will go under as sure as to-morrow's sun will set. But he will not rise again.

When the tariff was removed from iron the mills of America closed down and our men were idle; the market was flooded with material from Europe. So the deluge of foreign art will drive our men to poverty. In fact, no tariff, no bread.

It is beyond belief that a body of American artists should waver upon this vital question; that they do waver is only another proof that they are already too much under foreign influence and the domination of foreign critics and collectors. Perhaps a diet of bread and water, forced on them by years of no sales, would bring them to their senses.

I read the other day of an artist, born in America, mind you, who said that he blushed to think that foreign art had to pay duty to enter America. Such a blush ought to be preserved. It would be interesting to examine it some twenty years hence if the present duty on art is removed. Remove this tariff, and you starve the artist.

The hope of a great art in America lies in fostering, here at home, our own men, not in importing foreign works. A gallery of "Old Masters" never yet made a painter, and never will. Let our rich men dictate to our own artists the subjects they desire painted or carved, as the Duke of Wellington dictated the subject for a painting to Wilkie. Let our rich men give commissions to living artists and demand present-day subjects. A hundred years hence such pictures would be classed as invaluable, and if people must have a sordid reason for good actions, these paintings would be a paying investment.

## COMMON SENSE.

U. S. R., Dec. 16, 1905.

Mr. R. M. Shurtleff, the well-known landscape painter, writes to the New York Tribune the following letter:

"Sir:—You may not care to give more space in The Tribune to the discussion of the tariff on art, but I should like to make one or two suggestions:

That the present duty is of no advantage to the artist nearly all will admit, and also that it has the effect of keeping out of the country a great deal of the best art that we all want. Whether or not the artist desires protection, I imagine, will have very little weight with Congressmen. Recently, in conversation with a Senator, I inquired what were the chances of art being put on the free list. He replied very emphatically that there is not the slightest chance of any such bill going through. I told him of an effort made some years ago to have the duty made a specific one of \$100 on each picture. He said that he believed a bill of that sort could be put through now, and wished the artists would make an effort in that direction.

Senator Platt, of Connecticut, wrote me several years ago that he thought the duty on art would have been made a specific one but for the fact that many artists were demanding free art. Members of Congress did not care whether the artists wanted protection or not; it was simply a matter of revenue; that art was looked at purely as a luxury (which I deny, unless books and all literature are included as a luxury).

If the duty is made a specific one, and \$100 collected on every imported picture, it would be practically free art to any work of value. It might keep out much of the trashy work that now comes in and is of no educational value.

Would it not be wiser to accept this as a compromise and petition for a specific duty?

The last mails from Paris bring the details of the great Cronier sale of pictures, furniture and art objects, held in that city December 4 and 5 last. The full catalogue of the pictures sold, with artist's name, title, buyers' names and prices in francs, follows:

	Price in frs.
Chardin, "Le Volant," Baron Henri de Rothschild	140,000
Chardin, "Les Osselets," Charley	50,000
Ecole Française, "Le Concert dans le parc" and "Le Collation à la fontaine," Kleinberger	180,000
Ecole Française, "La Promenade galante," Kleinberger	15,600
Ecole Française, "La Chasse au canard sauvage," Mme. Allez	4,400
Fragonard, "Le Billet doux," Kraemer et Wildenstein	420,000
Fragonard, "La Liseuse," Ducrey	182,000
Fragonard, "Portrait de fillette," Panhard	3,800
Gainsborough, "Portrait présumé de Sir John Campbell," Wallis	65,000

Gainsborough, "La Promenade dans le parc," Mme. Adam	6,600
Lajoué, "Les Plaisirs de l'escarpolette et la danse," Les Cerises, Guirand	4,800
Loutherbourg, "Le Berger galant," Stettiner	4,900
Lawrence, "Portrait de Miss Day," Kraemer	43,000
Natoire, "Le Festin de la déesse," Le Roy	3,000
Natoire (Attribué à), "La Naissance de Venus," Le Roy	4,500
Natoire (Attribué à), "L'Amour triomphant," Le Roy	5,500
Nattier, "Portrait présumé de Mme. Tocqué, Stettiner	65,000
Perronneau, "Portrait de M. Duperil," Seligmann	8,100
Reynolds, "Portrait d'homme," Cognac	30,000
Reynolds, "Esquisse du portrait de Lady Stanhope," Bourdariat	10,000
Romney, "La Jeune Laitière," Malfait	30,000
Romney, "Emily, Duchess of Leinster," Stettiner	5,800
Romney, "Esquisse pour un portrait de femme," Kahn	9,500
Watteau, "Les Amants endormis," Seligmann	152,000
Watteau, "Le Lorgneur," Mome	6,500

## WATER COLORS AND DRAWINGS.

Ecole Française, "Dans le parc," Paulme	300
Ecole Française, "Les Cerises," Guirand	2,400
Fragonard, "Le Taureau échappé," duc Decaze	35,500
Fragonard, "L'Enfant blond," Sortais	4,200
Gainsborough, "Méditation," Mr. C.	65,000
Gérard (Le Baron), "Elizabeth de la Ville-Leroux, Bonjean	4,400
Greuze, "Deux Têtes d'enfants," Paulme	910
Hall, "Portrait de la Comtesse d'Engeville, Mr. C	5,800
La Tour, "Portrait du graveur Schmidt," Veil Picard	77,000
La Tour, "Portrait du Maître par lui-même," Sortais	70,100
La Tour, "Portrait de Lady Comtesse de Coventry," Kahn	72,000
La Tour, "Portrait de Milord Comte de Coventry," Larlos	36,000
Perronneau, "Portrait de Marie-Louise de Villers, Duveen	10,800
Perronneau, "Portrait d'homme," Sortais	20,000
Perronneau, "Portrait de femme," Paulme	28,000
Portail, "Deux mouvements de femme," Paulme	1,800
Pruhon, "Tête de jeune femme," Very	3,000
Pujos, "Portrait d'homme," Ducrey	910
Saint-Aubin, "Promenade de Mme. Du Barry, Ducrey	2,500
Watteau, "La Ravauzeuse," Panhard	2,800
Watteau, "Femmes," Paulme	18,000

## ENGRAVINGS.

Bebucourt, "La Noce au Château," Raymond	5,200
Debucourt, "Le Mennet de la Mariée," Saymond	3,600
Reynolds (D'après), "Portrait du Rnd. Richard Robinson, Stettiner	200
Reynolds (D'après), "La Famille Marlborough, Balay	2,300

## MODERN PICTURES.

Bonvin, "L'Escalier du Parloir," Modiano	3,000
Corot, "Le Fâtre," Sortais	47,000
Corot, "Etaples," Arnold et Tripp	31,000
Damier, "Les Amateurs," G. Petit	17,000
Delacroix, "Hercule et Alceste," Haro	17,400
Diaz, "Le Printemps," Arnold et Tripp	50,000
Diaz, "L'Automne dans la Forêt," Glaenger	45,000
Diaz, "Le Mare aux Chênes," Glaenger	35,000
Diaz, "La Clairière dans la Forêt," Arnold et Tripp	18,100
Diaz, "Le Sultan," Cardon	2,500
Diaz, "Fleurs," Le Roy	3,700
Diaz, "La Sour alinée," Sedelmeyer	12,000
Dupré, "La Mare," Arnold et Tripp	60,100
Dupré, "Le Troupeau," Mr. C.	34,000
Ribot, "Les Pecheurs Bretons," Bonjean	3,000
Rousseau, "Le Mare dans le Forêt," Montaignac	110,500
Troyon, "Vaches à la Lisière," Roveneau	40,100

## AQUARELLES.

Decamps, "Les Enfants," G. Petit	10,600
Harpignies, "Les Bords de la Loire," Arnold et Tripp	2,100
Harpignies, "L'Automne dans la Forêt," Bonjean	1,450
Harpignies, "Soleil Couchant sur la Rivière, Arnold et Tripp	2,690
Harpignies, "Le Quai des Tuilleries," Arnold et Tripp	4,000
Moreau (Gustave), "Le Forte-étendard," Berly	4,000

The most important art objects, bronzes, pieces of old furniture and tapestries sold, with description, buyer and price, were as follows:

## TAPESTRIES.

Suite of three panels in old tapestry of the manufacture Royale de Beauvais, after cartoons of Boucher.

## HISTORY OF PSYCHE.

"Les Soeurs de Psyche," Duveen	300,000
"L'Abandon," Seligmann	81,000
"Le Vannier," Seligmann	105,000
Suite of two panels in ancient tapestry of the Manufacture Royale de Beauvais, after cartoons of Boucher.	

## NOBLE PASTORALE.

"La Pêche," Duveen	102,000
"L'Ete ou les Plaisirs Champêtres," Duveen	125,000
Suite de beaux panneaux et de deux petits entre-deux en ancienne tapisserie de la Manufacture Royale des Gobelins, d'après les cartoons de Coppel pour les tableaux, et de Tessier pour les alentours.	

## HISTORY OF DON QUIXOTE.

"La Duchesse à la Chasse," "Don Quixote Guerri de sa Folle Parla Sagesse," Deux Petits Panneaux d'Entre-deux," Duveen	200,000
---	---------

## ITALIAN COMEDY.

"La Déesse de Bonne Aventure," Seligmann	158,000
"Le Jaloux," Seligmann	158,000
Petit tableau en ancienne tapisserie, after Fr. Bouché, L'Automne, Guerault	19,500
Ancienne tapisserie de Beauvais ou de Bruxelles, d'après un carton de Baptiste Monoyer.	
Panneaux Décoratif, Marquis de Villavieja	42,000

## MARINES.

Le Repas des pêcheurs et la Pêche à la ligne, Seligmann	14,000
Le Départ pour la pêche et le Retour de la pêche, Seligmann	12,500

## SCULPTURES.

Maquette de statue Equestre en terre cuite, attribuée à Coysevox. Portrait du Grand Condé, Fin du XVII. siècle, Aynard	5,500
Statue en marbre blanc figurant Andromède, XVIII. siècle, Le Roy	11,000
Carpeaux (J. B.), Flore. Statue en marbre blanc. Graat et Madoulé	62,000

## BRONZES D'AMEUBLEMENT.

Païres d'importants flambeaux en bronze ciselé doré, attribués à Meissonnier, Louis XV. Davis of London	18,300
Pendule à musique en bronze ciselé et doré, Epoque Louis XV. Seligmann	33,000
Pendule en bronze élé et doré, formée d'un lion marchant. Duveen	14,000
Païre de candélabres à trois lumières, formés chacun d'un cygne en ancienne porcelaine de Saxe, Louis XV. Goldschmidt	39,000
Important groupe, composé d'un vase en ancienne porcelaine de Chine L'Louis XV. Seligmann	21,500
Garniture de Cheminée, ancienne porcelaine de Chine et de Saxe. Lasquin	16,200

(Concluded in next week's issue.)



LONDON ART NEWS.

December 9, 1905.

Several important old masters figure at the winter exhibition of the Burlington Fine Arts Club. From his collection at Buckingham Palace the King lent the famous picture of "The Lovers," which has been variously attributed to Titian and Giorgione. The former is favored by Mr. Lionel Cust, in his catalogue of the King's pictures, the latter by Mr. Cook in the Burlington catalogue. Dr. Gronau, however, omits the work in his list of authentic Titians, and the weight of critical opinion inclines to Giorgione, or more probably, "School of Giorgione." Antonio More's fine portrait of Elizabeth of Valois is lent by Mr. Bischoffsheim, and other masters well represented are Rembrandt, Hals, and Lorenzo Lotto. Another important exhibit is a terra cotta model of a dead Christ, catalogued as a Michael Angelo, but attributed by the "Athenaeum" with more probability to Pierino da Vinci, nephew of Leonardo. The British Old Masters, not over well represented, include a doubtful Hogarth and a still more doubtful Gainsborough.

The International Society, which organized the great Whistler Memorial Exhibition at the New Gallery this spring, is now collecting funds for a public monument to the American master, which is to be erected in Chelsea. M. Rodin has consented to undertake the work, which is estimated to cost £2,000, and if sufficient funds be raised it is proposed to erect replicas of M. Rodin's monument in Paris and America. Subscriptions should be sent to the honorary secretary, T. Stirling Lee, New Gallery, Regent Street, London.

The Harpignies exhibition at the Leicester Galleries has been succeeded by an interesting collection of paintings by Charles Conder and Jacques E. Blanche. Mr. Conder has been working in Spain, and his new paintings in oil prove that he has assimilated something of the power and verve of the Spanish masters, without losing that delicacy of color and poetry of feeling which make his fans among the most notable achievements in contemporary art. M. Blanche shows in addition to portraits executed with his characteristic brilliance and "go," a number of flower studies of great charm.

The seventh annual exhibition of the Women's International Art Club at the Grafton Galleries contains some capable work by Mary Cameron, Ruth Garnett, Jessie Hall, Ethel Kirkpatrick and others, but reveals no talent of extraordinary merit.

At the Goupil Gallery is a representative and retrospective exhibition of the work of Mr. H. B. Brabazon, the octagenarian painter who is regarded by our best critics as our greatest living master of water color. Although his exquisite color impressions have always been a feature of the New English Art Club exhibitions, Mr. Brabazon considers himself an amateur, and it was not till 1892 that he was persuaded by John Sargent to give a one-man show of his work. In an introduction to the catalogue of that exhibition Sargent spoke in the highest terms of Brabazon's "gift of color," and "exquisite sensitiveness to impressions of nature," saying "a handling so spontaneous and so freed from the common places of expression is final mastery, the result of long artistic training."

At the Dutch Gallery, 39 Old Bond Street, is an attractive exhibition of landscapes in oil, by P. J. C. Gabriel, one of the most accomplished of the younger Dutch painters who are worthily maintaining the tradition and poetic feeling of that school. Some important purchases were

their purchases being a Queen Anne plain cupping-bowl, 1712 (200s. per oz.), a set of four Elizabethan spoons, 1589 (£110), and a James II. two-handled porringer (200s. per oz.)

Naoum Aronson, whose bust and monument of Beethoven was unveiled



PASTURE.  
By J. Alden Weir.  
Awarded Innes Gold Medal at Academy Exhibition.

made by London dealers at the Cronier sale in Paris. Messrs. Duveen, of Bond Street, paid £12,000 for a splendid Beauvais panel after Boucher, £9,000 for two Boucher panels representing "La Noble Pastorale," and £8,000 for a Gobelin's tapestry after Coypel's "La Duchesse a la Chasse." Altogether the purchases of this firm amounted to £30,700. At the same sale Messrs. Seligmann paid £6,400 for another specimen of Gobelin's

at Bonn on the 17th of December, is speedily making a reputation second to none among the younger sculptors working in Paris. Born in Russia a little over thirty years ago, Aronson came to Paris after completing his military service and there underwent the greatest privations before his talent was recognized. His first success was the exhibition of his dramatic group, "Le Baiser de la Mort," at the Champs de Mars Salon of '98, for which he



MOTHER AND CHILD.  
By Hugo Ballin.  
Awarded Thos. B. Clarke Prize at Academy Exhibition.

tapestry, £6,080 for Watteau's "Les Amants Endormis," sold for £28 in 1851, and £4,600 for a Regency Louis XVI. table, which a few years ago was bought in Exeter for £18.

Messrs. Willson Bros. obtained some interesting pieces at the sale of Lord Osborne Beauchamp's old silver, among

was made an associate member of the Societe Nationale. His reputation was increased by his contributions to the Paris Exhibition of 1900, and since then two of his works have been purchased for the St. Petersburg collection, while this autumn he was awarded a gold medal at Liège.

PARIS ART NEWS.

Paris, December 8.

The Cronier sale in the George Petit Gallery was the great event of the season. Seldom has there been such a crowd of art lovers and dealers as during the exhibition, come from all over the world to be present at the dispersion of this collection.

The principal paintings sold, with the prices they brought were given in The American Art News of December 9.

The Superior Counsel of Instruction of Fine Arts, under the presidency of M. Dujardin Beaumetz, has appointed with but two dissenting votes, M. Luc Olivier Merson, as chief professor of painting, to succeed M. Bonnat.

The inauguration of the salon of the International Society took place December 6, in the Georges Petit Gallery. The President of the Republic honored with his presence the opening of this exhibition. A certain number of canvases are shown of which less than half merit attention. The place of honor is occupied by the splendid work of an old member, Paul Baudry, "Love and Psyche", graceful in composition, and clear and bright in color.

Among the members of the Society, we may mention the works of P. Carrier Belleuse, the President, and who has never shown more *verve* than this year with a pastel representing dancers at a rehearsal. Chialiva displays "A Shepherdess", exquisite in poetry and design, as is a "Goose Girl". Alexander Harrison, whose work is always luminous, has one of the best places with "Low Tide", "A Breton Road", full of poetry and tranquillity, a superb "Sunset," full of color, as well as several other canvases each more interesting than the other.

James Ligner shows a panel, the figure of a man, severe and dreamy. Bompard sends impressions of Venice, very misty; Felix Borchardt vigorous portraits of men; Calbet, landscapes and a figure, supple and expressive in its lassitude. A portrait of M. Thomson, the Minister of Marine, in an odd light, and rich in color, is by Andre Brouillet. There are three pretty marines by Chalbamian, "A Woman Asleep", "A Woman Reclining", and both in a soft and gentle tonality by Friesseke; the fine portrait of a Spanish woman by Frederic Lauth; a "Siesta" by M. Lorimer, where the freshness of a nursery contrasts with the torrid heat of the country perceived through a window. A very lifelike head by Albert Lynch; a vigorous portrait and a striking "Night Effort" by Richard Miller; a soft "Twilight" by Julius Olsson; the portrait of a "Communicant," the "Beach of Sorolla y Bastida," and a moonlight "Idyll", full of poesy by Lionel Walden, are other interesting works shown. By the sculptor Antonin Mercie one may admire a nude figure in a landscape, and a dramatic head of a Valkyr.

Among the sculpture exhibits may be cited works by M. Bernstam. Bloch, Samuel and Theodore Riviere.

December 10 will be held in the Hotel Drouot the sale of an estate which includes fine paintings by Van der Heyden, Van Ostade, Ruysdael, Teniers, Van de Velde, and Moreau the Younger.

During its session on December 2, the Academy of Fine Arts, presided over by M. Edouard Detaille, proceeded to elect a titular member to replace M. Bouguereau, deceased. When the votes were counted M. Francois Flameng was found to have been elected by 19 votes.

## THE IRVING SALE.

The third day's sale of the Irving relics at Christie's, London, carried the total receipts to £14,800 (\$74,000), with the library not yet auctioned off.

At the first day's sale Whistler's portrait of Irving as Philip of Spain was purchased by a buyer giving his name as Stevenson Brown, and who, it was rumored, was acting for C. L. Freer, of Detroit, for \$25,200.

John S. Sargent's portrait of Miss Ellen Terry as Lady Macbeth, the first of this artist's portraits ever offered at auction, was bought by a private buyer named Wyatt, for \$6,300, less than was expected. The only other painting that brought over \$1,500 was J. Zoffany's portrait of David Garrick, which sold for \$2,205.

Other sales were: "Roses in a Bowl," by J. Alden Weir, of New York, \$37.50; three pictures by Alma Tadema—"A Street in Rome," "Antium" and "The Interior of a Palace," together, \$4,960; twenty-two designs of armour and costumes for the play of "King Arthur," by Sir E. Burne-Jones, \$285; J. Jefferson, as "Bob Acres," by Thomas Nast, \$57.50; "A Woody Landscape," by J. Jefferson, 1893, \$45; "At Marblehead Neck, Massachusetts," by J. H. Smillie, of New York, \$12.50; "Autumn Near the Sea, Coast of Massachusetts," by the same, \$12.50; church scene in "Much Ado About Nothing," by J. Forbes Robertson, \$290; portrait of David Garrick, by N. Dance, \$420; portrait of J. Jefferson, by J. Jefferson and Eugene, \$75; portrait of John Fawcett, by Sir M. A. Shee, \$575.

The second day of the sale showed no decrease in public interest, and again Christie's rooms were full to overflowing. Mr. Jackson, an American buyer, again obtained the most important item of the sale for \$1,680.

This was a vase of classical form on a tall triangular pedestal surmounted by a bay wreath, the sides chased with emblematic figures and engraved with a long description designed by Flaxman and made by Paul Storr in 1818. The vase was presented to John Philip Kemble by his admirers through the hands of Henry Vassall, Lord Holland, and given afterward to Irving by his old friend, J. L. Toole, in 1883.

Mr. Jackson also gave \$178.50 for a riding coat used by Irving as King Charles I.; \$273 for two miniatures of Sir Henry by D. Mann and Alfred Praga, and \$189 for a cruciform hilted sword, used by Edmund Kean as Richard III.

Messrs. Spink acquired for \$220.50 a Monteth of wood, mounted with chased silver bands, which was presented to Irving by the proprietor of the Boston Herald.

Mr. Fred Terry, Miss Ellen Terry's brother, gave \$168 for an inkstand with embossed scroll borders with taper stick and two silver mounted cut glass vases, engraved "Presented to Henry Irving by a few ladies on the 200th night of 'Hamlet,' June 29, 1875."

Of the remaining objects the following are worth recording:

A plain oviform tea urn, 1788, engraved with the royal arms and initials P. A. H., \$210.

A case containing forty-seven bronze and silver passes into theatres in the time of Charles II., \$273.

A short Roman sword worn by Edmund Kean as Brutus, \$105, obtained by Mr. Seymour Hicks.

A writing desk of teak and mahogany, early eighteenth century Bombay

work, and Chippendale mahogany stool, \$420. The desk was bought by Irving in Birmingham for \$40 or \$50.

The fact that Irving's second folio of Shakespeare did not appear in the catalogue of the sale of part of his library some years ago, and that it is not in the catalogue of the present sale, has aroused curiosity. A friend of the actor is quoted as saying he sold it privately to an unnamed American for \$3,700, prior to the first sale.

## THE ART DEALERS.

At the Hotel Drouot recently a portrait of Lady Londonderry, ascribed by the catalogue to Sir Thomas Lawrence, was sold to M. T. Sortais for \$5,900. Experts differ as to whether the picture is a copy or the original.

The pictures painted by George Fuller are becoming more valued every year in England. Recently a London dealer came over here in search of some, and offered a dealer in this city a guinea for every dollar he might ask for as many Fuller pictures as he could secure.

Among the many interesting things in the Bonaventure Galleries, No. 6 West 33d. Street, may be mentioned the marble bust of Eliza Bonaparte, from the Talleyrand collection, a Sevres bust of the Empress Eugenie, signed and dated 1855 by the artist Lequien, and a tete-a-tete chocolate set in old Berlin ware which belonged to Marie Caroline, Duchess du Barry. A unique feature of this is the set of six teaspoons also in Berlin ware which accompany the cups, saucers, etc. A Louis XV. mirror, another of Louis XVI. period, with supporting columns of amethyst, a Louis XVI. clock belonging to him when the dauphin, and a large collection of Renaissance clocks and sundials will also attract attention, together with fine old prints in colors, of which there is a large assortment.

Five portraits by Sarkis Diranian, two three-quarter length portraits of women, two of men, and a small head of a boy have been added to the Gowdy portraits in the upper gallery at Knoedler's, No. 355 Fifth Avenue. They are strongly painted and interesting, and will remain through the month.

In the lower gallery a number of mezzotints have been added to those already hung, and some fine watercolors by De Bock, Van der Weele, two by Josef Israels, a fine Willem Maris, two views of Venice by Rigo, two attractive pictures by Rossi, "The Arrival at the Chateau" and "A Dance at the Farm," with others by Grivaz and Van Essen may be seen here.

Some excellent paintings by Dutch artists are now being shown at the Oehme Galleries, No. 320 Fifth Avenue. Blommers, Kever, Israels, Van Driesten, and Pieters are represented. An exquisite Corot, "Morning in the Valley," from a private collection in Paris, a forest interior by Diaz, and a view of Trouville by Emile Boudin, dated 1855, and thoroughly characteristic of this fine artist, are other interesting canvases in these galleries.

Among the paintings secured by Mr. Brandus during his visit to Europe last Summer, and now to be seen in the Brandus Gallery, No. 391 Fifth Avenue, are a view of Venice by Guardi, not in the brilliant sunshine so often depicted, but in subdued light,

the waters of the Grand Canal a dark green in tone, while Santa Maria della Salute stands out against a cloudy sky; the portrait of the Regent and Mme. de Parabere, by Robert Tournieres, showing the two seated at table with wine and some finely painted peaches, and the Alma Tadema, to which allusion was made last week. This latter is a richly colored canvas, the interior of a studio where are marble statues and bronze, the sculptor, models, friends, with a glimpse into another room, filled with draperies and art objects.

At the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, another fine canvas by Maufra, a marine, has recently been hung. There is also an interesting collection of etchings and watercolors by Mary Cassatt.

Watercolors by Dutch artists are shown in the Klackner Galleries, No. 7 West 28th Street, such artists as Blommers, Steeninck, Kuypers, Leenders, and Constant Artz being among those represented.

Three recently published etchings by Axel Haig, the much talked of "Portico de la Gloria, Santiago," an interior of York Minster, and of the Church of the Madeleine, Paris, have recently been received at the Schaus Gallery, No. 204 Fifth Avenue. A very rare etching by Brunet Dabaines after Harpignies' painting, "A Misty Sunset on the Mediterranean," and the only etching which the painter ever signed is another acquisition. Harpignies not only signed the etching, but marked it with a tiny sketch.

Messrs. Scott and Fowles, of No. 295 Fifth Avenue have greatly enlarged their premises, with an additional floor of showrooms for paintings. Among recent importations of this firm are a splendid Cazin, the "Portrait of a Lady" by Hoppner, a fine portrait of a cavalier by Roybet, and the original "Market Cart" by Gainsborough, from which he painted the larger canvas of the same subject now in the National Gallery, London.

What is said to be an excellent and unflattered likeness of Miss Alice Roosevelt, a miniature on ivory by the Cincinnati artist Zoe Fleming Dunlap, may be seen for a week or more at the Fischel, Adler and Schwartz Galleries, No. 313 Fifth Avenue. Miss Dunlap also painted a miniature of Consul General Gowdy, of Paris, with which he was greatly pleased, declaring it the most satisfactory likeness he had ever had taken. A cottage interior by Pieters, and "The Lace Makers" by Joseph Bail, which won the gold medal now seldom awarded at the Paris salon in 1903, are other interesting works to be seen in these galleries.

In the galleries of Hamburger Brothers, rue St. Honore, Paris, are now exhibited a collection of six marble bas reliefs, each representing a scene of the life of Christ, by an Italian artist of the second half of the 15th century.

They are wonderful specimens of sculpture of that period, and are considered among the most important and valuable marbles of the 15th century. Each of them measures about forty inches in width, by twenty inches in height, and are in a splendid state of preservation.

The Kelekian Gallery, No. 252 Fifth Avenue has just received from the Cus-

tom house 27 sixteenth century rugs of all sizes and varieties, in beautiful soft coloring, Ispahan, Koula, and Ghiordes prayer rugs. What is probably the finest collection in the world of Scutari and Venetian velvets may also be seen at this gallery.

Signor Canessa, of Naples and Paris, who came to this country on business a short time ago, has sold his collection of 300 vases of the Greek epoch, together with a table of bronze and marble, inlaid with silver, from the Boscoreale Villa, to the Metropolitan Museum of this city. They were ordered by the late director, General di Cesnola. It was through Mr. Canessa that the Museum acquired the Boscoreale frescoes, and the furniture of the villa was sold by him to the Museum of Berlin.

There will be no sales next week at the Fifth Avenue Art Galleries.

At the Benguiat Museum of Art, which occupies the entire top floor of the beautiful Knickerbocker Trust Co. Building, at Fifth Avenue and 34th Street, there can now be seen the Benguiat Museum Art Collection, lately shown at the St. Louis Exposition. It will be remembered that this collection was displayed, with the famous original Damascus Palace, in a specially erected building on International Avenue, between the Brazilian and East India Government Building.

This collection, which both in its individual objects and as a whole, is one of unusual beauty and artistic excellence, is not for sale.

In the rear gallery of the Museum there are just now for sale a most interesting and complete collection of Renaissance ecclesiastical embroideries. These are known as needle painting, and are genuine drawing of old masters. They are most suitable for the decoration and adornment of a picture gallery.

At Steinway & Sons, 107-109 East 14th Street, may be seen a beautifully decorated piano by Arthur E. Beachmore, in natural oak, the top of which consists of a forest scene, in which Robin Hood and his followers and Maid Marion and her companions make an attractive group, while in the background may be seen the huntsmen and stag hounds. This entire picture is treated in the leaf tones, while the grain of the wood shows movement and vibration. The side panels of the piano are decorated with sprays of oak and acorns, with panels of antique copper representing trophies of the chase. The detail work is of antique copper, and conventionalized sprays of oak leaves, and the entire effect soft and harmonious in color.

Very recently Mr. L. A. Lanthier has acquired from a celebrated private collection a number of canvases characteristic of a strong period in a master's career. There are a figure group in an Eastern garden, by Diaz; Sir Thomas Lawrence's portrait of the Countess of Wilton; a fete champetre in France, by Pezous, with miniature-like perfection of faces and figures; a fine Reni Menard, "La Lavanduse;" Bandil's "The Doves in the Royal Garden;" an idyllic canvas by Lambert, and a fine Trayer, "The Consultation."

A fine example by John Louis Brown, "The Hay Wain," is distinguished by the strength, color and good composition that won him the Legion of Honor, and a George Inness signed "G. Inness '59," in this American master's most poetic mood.



## HERE AND THERE.

The remarkable collection of photographs of the American Indian, belonging to Mr. E. S. Curtis, and recently exhibited in the galleries of the National Arts Club, Nos. 37 and 39 West Thirty-fourth Street, having been forwarded to the Cosmos Club in Washington, the art committee of the club have followed it by an important collection of works by artist and sculptor along the same lines of Indian life.

The committee has secured some of the earliest examples of the work of Carl Bodmer, who, with Catlin, was a pioneer in taking the Indian as a subject, and showing him as he really existed and lived in the early days.

There is also on view a most interesting wax model, "Indian and Horse," by Mr. Henry K. Brown, a leading sculptor in his day, whose equestrian statue of George Washington in Union Square is so well known. H. K. Bush-Brown is represented by the work he exhibited at the Columbian Exposition, Solon Borglum sends several of his interesting sketches, other well-known contributors being Messrs. John J. Boyle, H. A. MacNeil, Adolph Weiman and Charles W. Humphries.

Among the painters, Charles Schreyvogel sends some of his canvases, with their stirring scenes of army life, De Cost Smith his well-known pictures of Indians in all the glory of their war paint, Frederick S. Dellenbaugh some charming sketches in oil of Indian camp life and scenes, Edward W. Deming friezes and pictures illustrative of the myths and superstitions of the Indian, E. Irving Couse his well-known scenes of camp life, and Tappan Adney "The Indian in his Role of Hunter."

An exhibition of universal interest is now being held in Toronto by the Canadian Society of Applied Art. The subjects catalogued are as varied as the name of the society suggests, ranging from mural decorations to enameled metals, illuminated manuscripts and tooled leather.

A decorative panel by Mary H. Reid, A. R. C. A., picturing a stately castle in a foreground of browns and gold, reminiscent of autumn woods, attracts immediate attention. Mural decorations are also shown by E. Wyly Grier, R. C. A., and by G. A. Reid, R. C. A.

An attractive corner is formed by a sideboard and embroidered portieres, all designed by Mr. Gustav Hahn. Originality and cleverness are shown in an embroidered leather coat, designed and executed by Beatrice Sullivan. Pottery and decorated china are a prominent feature, and show the increased demand for pure conventionalized ornament.

It is regrettable that the photographs, although in advance of last year, still leave much to be desired.

The finest decorative work in the room is to be found in a small collection of drawings shown by the Carlton Studios, London, Eng., testimony to the successful Canadian abroad.

Woven materials and embroideries done by the Doukhobors are exhibited by the Canadian Handicrafts Guild, Montreal, and are a sufficient reward for the trouble taken to preserve this highly characteristic work.

The Maryland Historical Society at its rooms on Saratoga and St. Paul Streets, Baltimore, has hanging on their walls many beautiful family portraits belonging to Miss Virginia Carroll MacTavish, who has loaned her collection while she resides abroad. There are no less than

eleven portraits of her great great grandfather Charles Carroll of Carrollton, the signer of the Declaration of Independence. These pictures represent him from the time he was a child of three years old up to nearly the last days of extreme old age, for he lived to be over ninety. They are the work of all the prominent artists in that long

sisters who afterwards became the Duchess of Leeds, Lady Stafford, and the Marchioness of Wellesley.

The midwinter exhibition of the St. Louis Artists' Guild is now being held. It is made up of paintings in oil and water color, sculptures, pottery, book-bindings, photographs, etc.



PARTIALITY  
By De Witt M. Lockman

At National Academy Exhibition

period of time, and among them are Sully's, the Peales' and Gilbert Stuart's pictures. There are also fine portraits in this collection of Miss MacTavish's aunts the celebrated Caton

## BONAVENTURE'S GALLERIES

HIGH CLASS PAINTINGS  
WORKS OF ART RARE BOOKS

SIX WEST THIRTY-THIRD STREET  
Opposite the Waldorf

Cleaning, not skinning and destroying the delicate original glazings. Restoring, not repainting. Don't trust your treasures in unworthy hands.

EMILIO MAROLDA 3-5 E. 28th St., N.Y.

Thirty years' experience. The highest testimonials. The only pupil of the late Raffaelli Pinti of European fame. Collaborated with him in the restoration of the Italian and Flemish School; National Gallery, London. Sir F. Burton, Director.

# BYRON

Photographer

INTERIORS A SPECIALTY

FLASHLIGHT  
PHOTOGRAPHS  
OF ALL THE  
WELL KNOWN  
PLAYERS.

1260 Broadway

New York

## William Schaus

Invites attention to his carefully  
Selected Importation of

### PAINTINGS and WATER COLORS

of various schools  
Line and Mezzotint Engravings.  
Many interesting subjects,  
Suitable for Holiday Gifts,  
will be found among this collection.

204 FIFTH AVENUE  
(Madison Square)

## KLACKNER ART GALLERY

7 West 28th St. Nr. 5th Ave., New York  
LONDON, 12 Haymarket, S. W.

Oil Painting, Water Colors, Sporting  
and Color Prints. Artistic Framing  
a Specialty.

JAMES P.  
SILO

Auctioneer



366 and 368  
Fifth  
Avenue

## Fifth Avenue Art Galleries

Important Sales

of Art Objects

## LOUIS RALSTON

Ancient and Modern  
Paintings

326 FIFTH AVENUE  
NEW YORK

## WM. H. POWELL

Fine Art Gallery, 983 6th Ave., N.Y.

### ARTISTS' MATERIALS

Agent for Lefebvre-Foinet of Paris  
Importer of EDOUARD'S & BLOCKX'S HAND-GROUND,  
PERMANENT French Oil Colors, BEST IN THE WORLD,  
French Canvas and Brushes. Mail Orders have prompt  
attention.

## PLASTELINE (COMPOSITE)

(CHAVANT MFG CO.) Sold at Factory Prices by

A. C. FRIEDRICH, Special Agent  
169 West 57th Street NEW YORK

Our supply of Art Materials catalogues is exhausted. All  
requests will be placed on file until new edition is received from  
printer.

LANTHIER'S

## Old Curiosity Shop

354 FOURTH AVENUE

## Fine Oil Paintings

MODERN AND ANTIQUE

RICH JEWELRY, OLD SILVER SETS  
AND PIECES

Rare European and Oriental Furniture

## McCLES GALLERIES

1411 WALNUT ST. - PHILADELPHIA

Opposite Bellevue Straford Hotel

HIGH-CLASS PAINTINGS

## Art Academy of Cincinnati

Endowed for Higher Education in Art  
Money Scholarships Year's Tuition, \$25.00

FRANK DUVECK, } For Drawing, Painting  
V. NOWOTNY, } - Composition, Artistic  
L. H. MEA KIN, } - Anatomy, etc.  
C. J. BARNHORN, } - For Modeling  
WILLIAM H. FRY, } - For Wood-Carving  
ANNA RIIS, } For Design and China Painting  
CAROLINE A. LORD,  
HENRIETTA WILSON, } Preparatory Drawing, etc.  
KATE R. MILLER,

38th Year: Sept. 25, 1905, to May 25, 1906.  
J. H. GEST, Director, CINCINNATI, O.

## The Art Students' League of New York

American Fine Arts Building, 215 W. Fifty-seventh St.  
Classes in Antique drawing, Life drawing, and Paint-  
ing, Portrait, Still Life, and Miniature Painting,  
Modeling, Illustration, Composition, Mural Decoration,  
Theory of Design, Interior Decoration, Normal Art  
Training, Costume, and Life, Sketch. Lectures on  
Anatomy and Perspective.

INSTRUCTORS.

Howard Pyle, Eliza A. Sargent,  
Kenyon Cox, Alice Beckington  
Frank Vincent Du Mond, Rhoda Holmes Nichols  
Henry Reuter Dahl, Wallace Morgan,  
George DeForest Brush, Edwin C. Taylor,  
Chas. W. Hawthorne, Herman A. MacNeill,  
George B. Bridgman, Thomas J. Fogarty,  
Hugo Ballin, Will Howe Foote,  
Leon Narcisse Gillette.

Send for Illustrated Catalogue N.

## ADELPHI COLLEGE

Lafayette Ave., Clinton and St. James Pl., Brooklyn, N.Y.  
ART DEPARTMENT

This Department occupies six commodious class  
rooms, containing every requisite for the most advanced  
art study.

The result of its training may be seen through the  
works of its students in every important art exhibi-  
tion, native and foreign. Morning and Afternoon  
Classes daily (Antique, Still Life, Portrait and Figure),  
in which the best male and female models are em-  
ployed. Drawing mediums are either Charcoal, Crayon,  
Lead Pencil or Pen and Ink. Painting in Oil, Water  
Color and Pastel. Modeling in Clay and Composition.  
Individual instruction only is given in all these classes;  
no grade work. Moderate terms, upon application.

Reopens September 20. J. B. WHITTAKER, Principal.

## New York School of Industrial Art

Formerly School of Decorative and Applied Art  
Office, 27 W. 67th St. Classes, 215 W. 57th St.  
Winter Term, September, 1905, to June, 1906

Preparatory Classes, Theory of Design, Textile Design, Costu-  
Design, Interior Decoration and Mural Painting,  
Handicrafts, Normal Art Training.

ELISA A. SARGENT, President.



## CHARLES DAVIS

ART EXPERT  
to  
HIS MAJESTY the KING

### Works of Art

147 New Bond Street  
LONDON, W.

## CHARLES

Old Marble  
Mantelpieces  
Old Oak Rooms  
25, 27, 29 BROOK STREET, W.  
LONDON - ENGLAND

## Willson Brothers

### Ancient Works of Art

48 Pall Mall  
LONDON

Established 1830

S. W.

## STETTINER

Ancient Works of Art  
NEW ADDRESS  
8 RUE DE SÈZE  
GALERIE GEORGE PETIT  
PARIS

## HAMBURGER FRES.

Antique Works of Art, Curiosities,  
Tapestries, China, Decorative  
Furniture

## PARIS

362 Rue St. Honore

## Edward Brandus

PARIS

NEW YORK

### Portraits

of

### Beautiful Women

By the  
OLD ENGLISH AND FRENCH MASTERS  
and

### Important Paintings

By the Leading Modern Artists

### Art Galleries:

391 Fifth Avenue  
Bet. 36th and 37th Sts.  
NEW YORK

2 bis Rue Caumartin  
PARIS



"Old  
Masters"  
(Exclusively)

Expert opinion pronounced as to the genuineness and authenticity of Antique Paintings.

## The Ehrich Galleries

8 West 33rd Street  
New York

## JULIUS OEHME

320-322 FIFTH AVE.  
Corner 32d Street  
New York

### PAINTINGS

By distinguished European and American Artists.

## N. E. MONTROSS

### Works of Art

372 Fifth Ave., Corner of 35th Street New York

Telephone: 2776 38th Street

## Steinway & Sons

### ART DEPARTMENT

107 & 109 East 14th St. New York City

Consistent and harmonious constructional and decorative appointments of a home demand a piano case to correspond.

### Steinway & Sons

will complete cases after artists' and architects' own designs, and under their personal supervision, always preserving the acoustical qualities of the instruments.

## OBACH & CO.

Picture Dealers and Printsellers

168 New Bond Street  
London, W.

## STONER & EVANS

OLD ENGLISH CHINA & POTTERY

3 KING STREET

St. James' Sq.

London, S. W.



## C. & E. CANESSA

Antique Works of Art

NAPLES:

Piazza di Martiri

PARIS:

19 rue Lafayette

Copies of the American Art News are on sale at Brentano's, 9 Union Square.

## Duveen Brothers

### Works of Art



302 Fifth Avenue

LONDON

NEW YORK

## Fishel, Adler and Schwartz

313 FIFTH AVENUE  
Near 32d Street

IMPORTERS OF

### Paintings and Watercolors

By the most distinguished European Masters

Importers and Publishers of Etchings and Engravings

## J. H. STRAUSS

ART GALLERIES

285 Fifth Ave., N. E. Cor. 30th St.

### High Class Paintings

FAC-SIMILES—SPORTING PRINTS

E. Gimpel & Wildenstein

### High Class

### Old Paintings

Paris:

57 Rue La Boetie

New York:

250 Fifth Ave.



121 AVE. DES CHAMPS ELYSEES, PARIS

## JAMES FAY

Established over Twenty Years

440 FOURTH AVE., COR. 30TH ST., NEW YORK

### ANTIQUES

At Moderate Prices  
Including Oil Paintings, Rare Cabinet Work, Silver  
Porcelains and other Household Art Objects.  
WORKS OF ART PURCHASED.

## Dikran Khan Kelekian

Commissioner-General of Persia

Finest specimens of 16th Century Rugs,  
Jardiniere and Gothic Velvets, Renaissance and Byzantine Embroideries,  
Tapestries, Potteries, Antique Jewels.  
252 5th Ave. nr. 28th St. 2 Place Vendome

NEW YORK

PARIS

## M. Knoedler & Co.

invite attention to their carefully  
selected collection of

### PAINTINGS

AND

### Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

355 Fifth Avenue,  
Cor. 34th Street.

London, 15 Old Bond St.  
Paris, 23 Place Vendome

## Scott & Fowles Co.

Carefully selected paintings  
by the Continental, Barbi-  
zon and Modern Dutch  
Painters always on view at

295 Fifth Avenue, New York

## THEODORE HEINEMANN

of Munich.

### PAINTINGS

By celebrated European Artists

SPECIALTY GERMAN SCHOOL

257 Fifth Avenue, near 29th St.

PAINTINGS by

AMERICAN ARTISTS

Choice Examples always on View

also

### Volkmar Pottery

A fine selection for Holiday Gifts

WILLIAM MACBETH

237 Fifth Avenue

New York

## SELIGMANN & Co.

Genuine  
Antiques

303 FIFTH AVENUE

New York

PARIS

23 Place Vendome

LONDON, S.W.

31 St. James Street

## Blakeslee Galleries

Knickerbocker Trust Co. Building

Cor. Fifth Ave. and 34th St.

Specialty of the Early  
English, Dutch and  
Flemish Schools

Recently Imported Examples of

Van Dyck	Bol	Opie
Van der Helst	Constable	Hoppner
Victoor	Reynolds	Beechey
Pourbus	Lawrence	Morland
Flinck	Romney	